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French Elements in Middle English: Chapters Illustrative of the Origin and Growth of Romance Influence on the Phrasal Power of Standard English in its Formative Period. By Frederick Henry Sykes, M.A., Ph.D. Oxford, 1899. Pp. 64.

THIS is a thesis, in the stricter sense of the term. The writer seeks to establish certain general conclusions, which he enunciates at the close of his monograph, and which deserve careful consideration by every student of Middle English. His little book is clearly ordered throughout, and falls into four chapters: Verbal Phrases; Adverbial Phrases of Negation; Phrasal Power of the Preposition: *At*-Phrases; Nominal Compounds and Phrases. In each of these he seeks to show the influence of Old French upon Middle English by a number of well selected examples. In each he states the problem at the beginning of the chapter, follows with an orderly arrangement of phrases—Middle English with their OF. analogues—gives the chronological results of his investigation, and states the conclusion at which he has arrived.

The first chapter is devoted to two verbs, *beran* and *niman*, to show what extensions of use, particularly in phrases, they underwent in ME., and to what influence the extension is due. In the second he studies the development of the figurative negation, of which, as is well known, there are but slight traces in OE. He overlooks, however, my note in *JGP.* 1. 247, where I suggest that in *Chr.* 77 *mot* probably means 'mote,' 'atom.' The third chapter is devoted to such phrases as 'at device,' 'at pay,' 'at point,' 'at hand.' The fourth is subdivided into: 1. 'Master-,' 'Chief-,' in Compounds; 2. Phrasal Nouns; 3. Tautological phrases; 4. 'Cyn' and 'Manner of'; 5. Appositive Nouns with 'of.' The final head treats of the substitution of *maister wryht*, e. g., for *hēafod-wryhta*; the second, of phrases like *man of arms*, *brother-in-law*, etc. (with the latter cf. OE. *āðum*); the third, of such expressions as *hue and cry*, *lord and sire*; the fourth, of phrases like *manere (of) drynk*, cf. OE. *ælces cynnes trēow*; the fifth, of such as *toun of Athenes*, cf. OE. *Andredes ceaster*, *Eoforwicceastre*, *Antischia sēo ceaster*, etc.

Dr. Sykes quotes with strong disapprobation the remark of Körting: 'Nur im Wortschatz ist das Englische halbfran-

zösisirt ; im Uebrigen ist es germanisch geblieben, und wo es dennoch dem Französischen ähnlich geworden zu sein scheint, . . . ist dies nicht die Folge einer Angleichung an das Französische, sondern erklärt sich durchaus befriedigend aus den der Sprache von jeher eigenen Entwicklungsneigungen.' His four principal conclusions are:

1. That a great factor in the changes which distinguish ME. from OE. is found to be the influence of OF.
2. From the chronology of the changes it is made manifest that there is a law in the time of their appearance.
3. These changes are in essential respects in effective strength before the time of Chaucer and Wycliffe.
4. These changes, as respects chronology, are parallel with the growth of the French elements in the vocabulary of ME.

On account of its method, and of the previous neglect of this important field, Dr. Sykes' little book is deserving of the attention of students of English linguistic history.

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Golz, Bruno, *Pfalzgräfin Genovefa in der deutschen Dichtung*. Leipzig, Teubner 1897. VII und 199 Seiten. 8. M. 5.

IN dem Vorworte zu seiner Schrift '*die Legende von der Pfalzgräfin Genovefa*' hatte B. Seuffert eine 'litterarische Würdigung der Kunstdichtungen über den Genovefastoff' in Aussicht gestellt. Dieses vor 20 Jahren verlautbarte Vorhaben Seufferts führt das vorliegende Buch, vermutlich eine Breslauer Doctorschrift, zu einem Teile aus, indem es eine Zusammenstellung der in der deutschen Kunstdichtung den Genovefastoff behandelnden Denkmäler, soweit sie dem Verfasser bekannt oder zugänglich geworden sind, giebt. Eingeschlossen sind hierbei einerseits einige neulateinische Dramen, andererseits die volkstümlichen deutschen Spiele und Lieder aus diesem Stoffgebiete.

Der Verfasser gliedert seine Darstellung in 5 Abschnitte. In dem ersten von ihnen behandelt er nach einer im Anschluss an Seuffert gegebenen einleitenden Orientirung über Entstehung, Überlieferung und Fortbildung der Legende die Genovefadramen in Deutschland bis zur Mitte des 18. Jahrhunderts.